

Course: *Music Theory I*
Unit #4: *Harmony*

Year of Implementation: 2023-2024

Curriculum Team Members

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Stage One - Desired Results

Link(s) to New Jersey Student Learning Standards for this course:

<https://www.state.nj.us/education/cccs/2020/>

● **Unit Standards:**

○ **Content Standards**

- 1.3A.8.Cr3a: Evaluate, refine and explain their own work by selecting and applying criteria including appropriate application of elements of music, compositional techniques, style and form, and use of sound sources.
- 1.3A.8.Pr5a: Identify and apply personally developed criteria (e.g., demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, interest) to rehearse, refine and determine when the music is ready to perform.

Anchor Standard 1: Generating and conceptualizing ideas.

- Novice 1.3.C.12nov.Cr1a: Compose and improvise ideas and motives for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.
- Intermediate 1.3.C.12int.Cr1a: Compose and improvise ideas and motives for melodies and rhythmic passages based on characteristic(s) of music or text(s) studied in rehearsal.
- Proficient 1.3.C.1prof.Cr1a: Compose and improvise ideas for melodies, rhythmic passages and arrangements for specific purposes that reflect characteristic(s) of music from a variety of historical periods or cultures studied in rehearsal.

Anchor Standard 3: Refining and completing products.

- Proficient 1.3B.12prof.Cr3a: Identify, describe and apply teacher-provided criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.
- Proficient 1.3B.12prof.Cr3b: Share music through the use of notation, performance or technology, and demonstrate how the elements of music have been employed to realize expressive intent.
- Accomplished 1.3B.12acc.Cr3a: Identify, describe and apply selected teacher-provided or personally developed criteria to assess and refine the technical and expressive aspects of evolving drafts leading to final versions.
- Accomplished 1.3B.12acc.Cr3b: Share music through the use of notation, solo or group performance, or technology, and demonstrate and describe how the elements of music and compositional techniques have been employed to realize expressive intent.

Anchor Standard 5: Developing and refining techniques and models or steps needed to create products.

- Novice 1.3C.12nov.Pr5a: Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.
- Intermediate 1.3C.12int.Pr5a: Develop strategies to address technical challenges in a varied repertoire of music and evaluate their success using feedback from ensemble peers and other sources to refine performances.
- Proficient 1.3C.12prof.Pr5a: Develop strategies to address expressive challenges in a varied repertoire of music, and evaluate their success using feedback from ensemble peers and other sources to refine performances.

○ **21st Century Life & Career Standards**

- 9.4.12.CI.1: Demonstrate the ability to reflect, analyze, and use creative skills and ideas (e.g., 1.1.12.prof.CR3a)
- 9.4.12.CI.2: Identify career pathways that highlight personal talents, skills, and abilities (e.g., 1.4.12prof.CR2b, 2.2.12.LF.8).
- 9.4.12.CI.3: Investigate new challenges and opportunities for personal growth, advancement, and transition (e.g., 2.1.12.PGD.1).
- 9.4.12.CT.1: Identify problem-solving strategies used in the development of an innovative product or practice (e.g., 1.1.12acc.C1b, 2.2.12.PF.3).
- 9.4.12.CT.2: Explain the potential benefits of collaborating to enhance critical thinking and problem solving (e.g., 1.3E.12profCR3.a).

- 9.4.12.CT.3: Enlist input from a variety of stakeholders (e.g., community members, experts in the field) to design a service learning activity that addresses a local or global issue (e.g., environmental justice).
- **English Companion Standards**
 - NJLSA.R1. Read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- **Interdisciplinary Content Standards**
 - 6.2.12.EconET.3.a: Determine how, and the extent to which, scientific and technological changes, transportation, and new forms of energy brought about social, economic, and cultural changes in the world.
- **NJ Statutes:** NJ State law mandates the inclusion of the following topics in lesson design and instruction as aligned to elementary and secondary curriculum.

Amistad Law: N.J.S.A. 18A 52:16A-88 Every board of education shall incorporate the information regarding the contributions of African-Americans to our country in an appropriate place in the curriculum of elementary and secondary school students.

Holocaust Law: N.J.S.A. 18A:35-28 Every board of education shall include instruction on the Holocaust and genocides in an appropriate place in the curriculum of all elementary and secondary school pupils. The instruction shall further emphasize the personal responsibility that each citizen bears to fight racism and hatred whenever and wherever it happens.

LGBT and Disabilities Law: N.J.S.A. 18A:35-4.35 A board of education shall include instruction on the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, in an appropriate place in the curriculum of middle school and high school students as part of the district's implementation of the New Jersey Student Learning Standards (N.J.S.A.18A:35-4.36) A board of education shall have policies and procedures in place pertaining to the selection of instructional materials to implement the requirements of N.J.S.A. 18A:35-4.35.

Diversity and Inclusion (N.J.S.A. 18A:35.4.36a) A board of education shall incorporate instruction on

diversity and inclusion in an appropriate place in the curriculum of students in grades kindergarten through 12 as part of the district's implementation of the New Jersey Student Learning Standards.

Asian American and Pacific Islanders (AAPI) P.L.2021, c.410 Ensures that the contributions, history, and heritage of Asian Americans and Pacific Islanders (AAPI) are included in the New Jersey Student Learning Standards (NJSLS) for Social Studies in kindergarten through Grade 12 (P.L.2021, c.416)

For additional information, see

NJ Amistad Curriculum: <http://www.njamistadcurriculum.net/>

Diversity and Inclusion: <https://www.nj.gov/education/standards/dei/index.shtml>

- (Sample Activities/ Lessons): <https://www.nj.gov/education/standards/dei/samples/index.shtml>

Asian American and Pacific Islanders:

- [Asian American and Pacific Islander Heritage and History in the U.S.](#)

A Teacher's Guide from EDSITEment offering a collection of lessons and resources for K-12 social studies, literature and arts classrooms that center around the experiences, achievements and perspectives of Asian Americans and Pacific Islanders across U.S. history.

Transfer Goal: Students will be able to independently use their learning to analyze harmonic progressions.

As aligned with LRHSD Long Term Learning Goal(s):

- develop creative thinking and problem-solving skills
- understand the principles that govern the elements of music
- apply acquired knowledge to make sense of unfamiliar music in order to persevere in listening to, performing, and/or composing independently and collaboratively
- critique and be critiqued in a helpful and ethical manner
- communicate creative responses, processes, and works about themselves, their culture, and society

Enduring Understandings

Students will understand that. . .

EU 1

intervals are the building blocks of harmony.

Essential Questions

EU 1

<p><i>EU 2</i> chords serve a specific purpose within a tonality.</p> <p><i>EU 3</i> harmonic progressions convey forward motion.</p> <p><i>EU 4</i> there are fundamental rules to traditional voice leading.</p>	<ul style="list-style-type: none"> ● How would you describe the sound of a consonant interval? ● How would you describe the sound of a dissonant interval? ● Why are consonant and dissonant intervals used? ● How do intervals elicit various emotions? <p><i>EU 2</i></p> <ul style="list-style-type: none"> ● Why is tonality important? ● How does atonality oppose tonality? ● What emotions do chords evoke? <p><i>EU 3</i></p> <ul style="list-style-type: none"> ● What does progression sound like? ● What does punctuation sound like? ● Why do chord relationships matter? <p><i>EU 4</i></p> <ul style="list-style-type: none"> ● Why are there rules for voice leading? ● What happens when the traditional rules of voice leading are broken? ● How does proper voice leading facilitate performance?
<p><u>Knowledge</u> <i>Students will know . . .</i></p> <p><i>EU 1</i></p>	<p><u>Skills</u> <i>Students will be able to . . .</i></p> <p><i>EU 1</i></p>

- how to classify consonant and dissonant intervals. (1.3B.12prof.Cr3b)
- how to control tension and release through consonant and dissonant intervals. (1.3B.12prof.Cr3b)
- how to recognize and label the intervals used in a melody. (1.3B.12prof.Cr3b)

EU 2

- how to build diatonic triads and seventh chords in root position and all inversions. (1.3B.12prof.Cr3b)
- how to identify chord qualities (written and aural). (1.3B.12prof.Cr3b)
- chords affect melody. (1.3B.12prof.Cr3b)

EU 3

- the fundamental tendencies of harmonic progression. (1.3B.12prof.Cr3b)
- cadences serve as musical punctuation. (1.3B.12prof.Cr3b)
- differentiate types of cadences. (1.3B.12prof.Cr3b)

EU 4

- parallelism promotes poor voice leading. (1.3B.12prof.Cr3b)

- identify and construct written and aural intervals. (1.3B.12prof.Cr3b)
- perform various consonant and dissonant intervals.(1.3B.12prof.Cr3b)
- recognize and label the intervals used in a melody.(1.3B.12prof.Cr3b)
- use intervals to compose a melody. (1.3B.12prof.Cr3b)

EU 2

- construct and identify triads in root position and inversions (written and aural). (1.3B.12prof.Cr3b)
- construct and identify seventh chords and inversions (written and aural). (1.3B.12prof.Cr3b)
- label chord qualities of diatonic triads and seventh chords (written and aural). (1.3B.12prof.Cr3b)
- apply symbols used in figured bass and roman numeral analysis. (1.3B.12prof.Cr3b)
- construct chords under a given melody. (1.3B.12prof.Cr3b)

EU 3

- analyze a chord progression. (1.3B.12prof.Cr3b)
- compose a chord progression. (1.3B.12prof.Cr3b)
- recognize and label cadences (written and aural). (1.3B.12prof.Cr3b)

EU 4

- describe the principles of voice leading. (1.3B.12prof.Cr3b)
- apply the principles of voice leading. (1.3B.12prof.Cr3b)

- crossing voices make performance more difficult. (1.3B.12prof.Cr3b)
- voice leading balances independence of voices and how they interact with one another. (1.3B.12prof.Cr3b)

Stage Two - Assessment

Stage Three - Instruction

Learning Plan: Suggested Learning Activities to Include Differentiated Instruction and Interdisciplinary Connections: Each learning activity listed must be accompanied by a learning goal of A= Acquiring basic knowledge and skills, M= Making meaning and/or a T= Transfer. The following color codes are used to notate activities that correspond with interdisciplinary connections and 21st Century Life & Career Connections (which involves Technology Literacy): **Red = Interdisciplinary Connection; Purple = 21st Century Life & Career Connection**

- Teacher-led discussion on the construction and identification of intervals, both written and aural. (A) (EU1)
- Students will practice writing, identifying and singing intervals. (M) (EU1)
- Analysis of a two-part invention. (T) (EU1, EU3)
- Teacher-led discussion on the construction and identification of triads in root position and inversions, both written and aural. (A) (EU1, EU2)
- Students will practice writing, identifying and singing triad arpeggios. (M) (EU1, EU2)
- Analysis of a three part composition. (T) EU1, EU2, EU3, EU4)
- Teacher-led discussion on the construction and identification of seventh chords and inversions, both written and aural. (A) (EU1, EU2)
- Students will practice writing, identifying and singing seventh chord arpeggios. (M) (EU2)
- **Analysis of a Bach Chorale. (T) (EU1, EU2, EU3, EU4)**

- Teacher-led discussion on triads in a diatonic context. (A) (EU1, EU2)
- Teacher-led discussion on the labeling of diatonic triads (Roman numerals). (A) (EU1, EU2, EU3)
- Students will practice writing and identifying Roman numerals. (M) (EU3)
- Roman numeral analysis of a four-part composition. (T) (EU3, EU4)
- Teacher-led discussion of figured bass. (A) (EU3, EU4)
- Realization of examples of figured bass. (M) (EU3, EU4)
- Teacher-led discussion of chord function. (A) (EU2, EU3)
- Students will develop diatonic chord progressions. (M) (EU1, EU2, EU3)
- Teacher-led discussion of cadences. (A) (EU3)
- Students will practice hearing and identifying cadences. (M) (EU3)
- Teacher-led discussion of voice leading. (A) (EU4)
- Students will practice writing and analyzing four-part compositions. (M) (EU1, EU2, EU3, EU4)
- Students will compose and analyze an original four-part composition. (T) (EU1, EU2, EU3, EU4)

Pacing Guide

<i>Unit #</i>	<i>Title of Unit</i>	<i>Approximate # of teaching days</i>
1	Music Notation	45
2	Rhythm and Meter	45
3	Fundamentals of Pitch	45
4	Harmony	45

Instructional Materials

- Music manuscript book

Accommodations

Special Education: The curriculum will be modified as per the Individualized Education Plan (IEP). Students will be accommodated based on specific accommodations listed in the IEP.

Students with 504 Plans: Students will be accommodated based on specific accommodations listed in the 504 Plan.

English Language Learners: Students will be accommodated based on individual need and in consultation with the ELL teacher.

Students at Risk of School Failure: Students will be accommodated based on individual need and provided various structural supports through their school.

Gifted and Talented Students: Students will be challenged to enhance their knowledge and skills through acceleration and additional independent research on the subject matter.